

## Catalan Review



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Catalan Review is the premier international scholarly journal devoted to all aspects of Catalan culture. By Catalan culture is understood all manifestations of intellectual and artistic life produced in the Catalan language or in the geographical areas where Catalan is spoken. Catalan Review has been in publication since 1986.

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## REVIEWS



ARAMON I SERRA, Ramon. *Estudis de llengua i literatura. Recull d'articles publicats com a homenatge en el seu norantè aniversari*. Ed. Jordi Carbonell. Biblioteca Filològica 33. Barcelona: Institut d'Estudis Catalans, 1997. 773 pp.

In the Fifties and Sixties, all young scholars who went to Barcelona to study Catalan were told by their thesis advisors to go and see the secretary of the Institut d'Estudis Catalans (IEC), senyor Aramon i Serra. Once you had found the right entrance on the Gran Via near the University, you were in for some unfamiliar impressions. There was no sign at the door of a certain apartment on the third floor to confirm that you had found the IEC. Once admitted, you had to squeeze by stacks of books and periodicals which smelled of yellowing paper (and strong cigars). The secretary, Aramon, bade you welcome to Catalunya and invited you to attend whatever "underground" course the Institut was offering at the time. The visitor, uninformed of the difficulties of the IEC in fascist Spain, might have felt somewhat confused.

But it really was Aramon who could have felt strange. His training had prepared him for an outstanding career teaching Romance Philology, forming a school of academics, starting learned journals. He would have combined his university chair with an official function at the IEC, which, had its growth not been arrested by the Civil War, would have provided him with offices, secretaries, an in-house press and funding for his projects, such as editing all Catalan *Cançons*. But, *persona non grata* at the rightist University under Franco's regime, he had to make do with much less, while taking personal risks. But he and a small group of patriots believed that, one day, it would be safe again to work openly on the old project of making Catalan the normal language in all aspects of daily life in Catalonia.

Often playing cat and mouse with Franco's bureaucrats and censors, Aramon won back at least an air of normalcy for the IEC. He reestablished contacts with foreign national academies and attended regularly the meetings of the International Academic Union to make sure Catalonia was not forgotten. In 1947 he founded the journal "Estudis Romànics," used as a means of exchange with the publications of other national academies. A victory of sorts was that in 1953 the Society of Romance Linguistics held its convention in Barcelona, where the participants were given a firsthand demonstration that Catalan was still alive, but still persecuted. Then things started to ease up. The IEC moved to more spacious quarters in the Palau Dalmases. But many more years had to go by until it was given back its former headquarters on the Carrer del Carme, next to what had been its own library, the Biblioteca de Catalunya.

When Aramon celebrated his seventieth birthday, his friends offered him a *Festschrift* in the "Estudis Universitaris Catalans" (vols. XXIII-XXVI, 1979-1984). For his ninetieth birthday, his colleagues at the IEC put together this impressive volume with facsimile reprints of over twenty articles.

In 1930-1933 Aramon published the anonymous novel *Curial e Güelfa* in "Els Nostres Clàssics." In that same series he edited in 1934 five *Novel·letes exemplars*. In those years he assumed the responsibility for the project of the IEC to publish all Catalan "Cançons." Vol. 1 appeared in 1938: the *Cançoners dels Masdovelles* (the Introduction is reprinted on pages 207-233). Aramon's transcriptions of the *Cançoners de l'Ateneu*, of two other "Cançoners," and of several individual poets, remain unpublished.

Several articles reprinted offer the definitive critical edition of certain medieval poems or verses, with an exhaustive introduction, metrical analysis, notes on spelling, historical phonetics and grammar. In an exemplary way Aramon published the Virgin Mary's Complaint "Augats, seyós qui credets Dèu lo Payre" (47-78), two other Complaints (187-206), two Italian songs (309-344, with facsimile), the three Occitan songs in the *Llibre vermell* of the Abbey of Montserrat (79-130), the *Plany* "De gran dolor... suy plena" (131-146) and the two Catalan verse adaptations of the famous *Letter Fallen from the Sky* (147-168). His 1955 conference presentation on "L'absència del Magnànim com a tema poètic," concerning Alfons V neglect of Catalonia in favor of Naples, concludes with the edition of two poems (235-256).

Among the reprinted expository articles we find the one from 1936 on "L'humorisme del *Curial e Güelfa*" (389-411) and the one from 1969 on "El *Tristany* català d'Andorra," with an edition of the prose fragment (413-429). Aramon's fascinating plenary lecture at the Congress of Romance Linguistics in Barcelona, where he surveyed, with reproductions of sample pages, the history of editing medieval Catalan literary texts, is reprinted 433-504. In his lecture at the Colloquium on Catalan linguistics held in Strasbourg in 1968, Aramon reviewed, in French, the main problem areas in the history of Catalan language: substrats, adstrats, earliest texts (505-550).

Aramon was also much interested in the history of the cultural contacts between the writers of a reborn Catalan literary language and the representatives of the Provençal-Occitan Renaissance. He studies how the ode "I trubaire catalan," which Frederic Mistral had sent to Barcelona in 1861, impacted the participants of the 1862 Jocs florals. It was translated many times and several poetic responses were suggested (553-615). It is interesting to observe that Mistral's expression of hope that "France and Spain, seeing their (Provençal and Catalan) children grown up and acting responsible," will declare "Aro soun d'age d'estre libre" and grant them independence, was not taken up by the Catalan poets. At a convention in France in 1958 Aramon studied how Mistral's epic *Mirèio* was translated into Catalan in 1861 and in 1915 (617-648). The Provençal poet Aubanel had much less success in Catalonia, as Aramon shows in a study reprinted 649-696.

It is satisfying to know that Aramon was able to receive this splendid volume of reprints of his works at his ninetieth birthday. Let us hope that he will also live to see, in 2007, the centenary of the Institut d'Estudis Catalans, to which he has dedicated his life.

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AZEVEDO, Milton M. *La parla i el text*. Lleida: Pagès editors, 1995. 213 pp.

Speech and writing differ in terms of both their origin and their practice. The contrast lies fundamentally in the fact that while oral language reflects, in a natural way, the biological and cognitive modifications that have arisen during the evolution of mankind, writing is a skill that only a part of humanity

performs, and has to be taught and learnt. Traditionally writing has received closer attention from linguists. Recently, though, the development of studies in pragmatics has highlighted the importance of speech, together with an analysis of the circumstances that surround it.

The book's title suggests a close interaction between the spontaneity of speech and the convention of writing. To stress this connection, the study is divided into sections that highlight linguistic variation. Its main aim is the linguistic analysis of the literary representation of variation in speech.

The book's first chapter is a summary of the concepts of language, language and dialect, the functions of language and the principal areas of linguistics, in order to characterize the communicative function of language and to present the main themes that will be developed in the book.

The second chapter, «Variació en la parla», examines the different types of variability that speech may present. From a sociolinguistic perspective, variation is a basic characteristic of any language. Azevedo considers situational, social and temporal variation and discusses also linguistic registers, social variables and the factors that determine semantic change.

The word "variation" is also found in the heading of the third chapter, «Contacte, variació i uniformitat», which deals with the influence language contact has on variation and with the pressures imposed by linguistic standardization. In his analysis of language contact, Azevedo examines not only pidgins and creoles, but also the consequences of de-creolization, applied to countries such as Brazil, where standard Portuguese presents a range of characteristics that are found frequently in Creole speech. Still from the perspective of linguistic interchange, the author notes the hybridization of border speech, and examines the mutual influence of Spanish and English in the United States.

In the fourth chapter, «La parla en la prosa», Azevedo analyzes the spoken language/written language dichotomy from the perspective of standardization, introducing the question of orthographic uniformity. Speech, when presented in written form, uses a set of graphic conventions, generally keeping inside the parameters of the standard. The author describes a range of devices that allow the inclusion of specific personal, regional or social characteristics in a text; these devices manipulate the written language, allowing the expression of the oral essence of speech.

The two following chapters share the title «Prosa i variació». Chapter five examines different types of representation of speech in literary language through the use of a series of graphic devices, of which some are rather imprecise. Another possibility for the literary expression of speech is some form of special representation—what the author calls «literary dialect»—which is no more than a manipulation of the characters' language in order to represent the fact that it is spoken and characterized by non-standard, regional, social and personal features. In some cases, the representation of notable features of speech leads to some changes in spelling and modifications of a syntactic type. The author illustrates these facts with comments on extracts from fiction in English, Spanish, Catalan, Italian and Portuguese. The «literary dialect» creates a contrast with normal literary language, comparable with the contrast between standard language and dialect. In chapter six, Azevedo considers the literary representation of certain types of speech that

are the products of combinations of independent linguistic systems—for instance, the *sabir*, or *lingua franca*, used by Molière in *Le bourgeois gentilhomme*—and idiolectal forms, such as *cocoliche*, used by the stereotyped Italian immigrant in Argentina and other hybrid forms of speech, midway between Portuguese and Spanish, or between Spanish and English. Finally, Azevedo mentions the use in a text of phonological, morphological, syntactic, semantic or lexical elements to create an impression of orality inside the literary sphere.

Finally, chapter seven, «La parla en el text», is a conclusion that stresses the importance of orality in fiction and the function of literary dialect.

*La parla i el text*, based on the textual analysis of a range of literary works, is an introduction to an area of sociolinguistics within a literary framework. The literary representations of speech are analyzed in all cases from the theoretical assumptions of linguistics. Other themes addressed include the contact between neighboring languages. Azevedo refers to in the relations between Spanish and English, and between Spanish and Portuguese. In Catalan, this type of relation has given rise to terms such as *Spanglish* or *Catanglish*, or even *Catanyol*, which show the interaction of Spanish or Catalan with English; or Catalan with Spanish.

In this study, Azevedo considers the existence of a number of links that seem to break down the traditional and real dichotomy between spoken and written language. These connections, established in the framework of literature, bear witness to the attempts of literary writers to reflect the speech of their characters, and to create closer communication between author and reader. Azevedo's horizons are still open; this will enable him to go further yet into the analysis of the texts in his corpus and draw general conclusions about and arrive at a systematic characterization of the principal features of literary dialect.

MARIA PILAR PEREA  
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BONET, Eulàlia, Maria-Rosa LLORET, and Joan MASCARÓ. *Manual de transcripció fonètica*. Manuals de la Universitat Autònoma de Barcelona 20. Bellaterra: Servei de Publicacions. U Autònoma de Barcelona, 1997. 155 pp.

Phonetics is the discipline that studies the sounds of human languages and their acoustic, articulatory and perceptual characteristics. This three-way division reflects the perspectives from which the study of sounds can be approached: articulatory phonetics studies sounds from the point of view of production, acoustic phonetics from the point of view of transmission, and auditive phonetics from the point of view of reception. A fourth aspect of phonetics requires special consideration: the system of transcription of the sounds of speech. Attempts to create a universal system date back to the sixteenth century; the most important today is the International Phonetic Alphabet (IPA).

A look at recent studies of phonetics in Catalan suggests that the



discipline has most often been associated with phonology. An example of this approach is *Fonètica i fonologia* by Daniel Recasens (Barcelona: Enciclopèdia Catalana, 1993). On the other hand, phonetics has been dealt with descriptively, applied to the dialects of Catalan, in the book *Fonètica descriptiva del català* (Barcelona: IEC, 1991; rpt. 1996, also by Recasens), or linked to standardization –e.g. in the work by the Institut d'Estudis Catalans *Proposta per a un estàndard oral de la llengua catalana I, Fonètica* (1990, rev. 1996).

Phonetic transcription has only recently been incorporated in secondary studies; it is now taught at advanced levels of the teaching of Catalan. However, course material is still very limited. Francesc Burguet i Ardiaca's *Introducció a la fonologia, fonètica i ortografia del català* (Barcelona: la Magrana, 1980), which follows a structural perspective, is today largely forgotten; Josefina Carrera's *Fonètica pràctica del català oriental central i nord-occidental* (Barcelona: Salvatella, 1995) offers a set of exercises. The new book by Eulàlia Bonet, Maria-Rosa Lloret, and Joan Mascaró responds to the need for a manual of phonetic transcription.

In teaching, phonetic transcription has traditionally been approached from a merely mechanical point of view. It has largely been forgotten that the main aim of phonetic transcription is to reproduce the perceived sound in graphic form, in the same way as the first dialectologists made graphic recordings of the phonetic solutions that they heard during their interviews. Another useful application of phonetic transcription is in the teaching of the pronunciation of languages other than the mother tongue. To achieve the first aim one needs a sufficiently trained ear to be able to distinguish the differences that characterize each sound in relation to others. A thorough discrimination gives rise to a close transcription. Nowadays, the tendency is towards a less detailed type of transcription, although in practice the type used depends on the objectives of the particular task. The *Manual de transcripció fonètica* facilitates the training of auditive discrimination with a supplementary cassette tape.

The first chapter of the manual presents the conventions used in phonetic transcription and in the IPA. The version of the IPA used is an adaptation of the one published in 1993, and corrected using the 1996 version. The alphabet's diacritic and suprasegmental symbols are also mentioned.

The second chapter gives a brief general description of the organs involved in the production of sounds. The third offers a detailed explanation of each of the IPA symbols and their possible and most frequent combinations with various diacritics. Examples are taken from different languages. The articulatory properties of vowels, oral and nasalized, and of diphthongs are discussed first, before the consonants and, finally, the suprasegmentals (phonetic characteristics that affect the relation between the sounds, such as stress, length, pitch, intonation, and prosodic frontiers).

The fourth chapter contains a complete set of exercises recorded on the tape. They aim to help readers discriminate between sounds and to learn to transcribe short sequences of sounds and real sequences of text, from different languages or dialects. Students working on their own can check their answers in the answer section.

The book finishes with some useful supplementary chapters, including a glossary of key terms with equivalences in English.



This is an excellent manual. Students of phonetics are sure to appreciate the help it offers them. Its general character also means that it will be useful to adults interested in the expression and discrimination of sounds. Finally, it should also be useful to secondary school teachers who wish to update their knowledge of phonetics with the conventions of the IPA.

MARIA PILAR PEREA  
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CASTELL MAIQUES, Vicent. *Proceso sobre la ordenación de la Iglesia Valencina. 1238-1246*. 2 vols. (vol. 1, Edición crítica; vol. 2, Estudio). Valencia: Corts Valencianes, 1996. 497 and 221 pp.

The campaigns of Christian kings reconquering Muslim territories in the South of the Iberian Peninsula were considered crusades. Papal bulls promised soldiers indults equivalent to a pilgrimage to Jerusalem. The political reorganisation of the recovered lands went hand in hand with the reimplantation of the Catholic Church. In the case of Valencia, this did not go smoothly. The archbishop of Toledo claimed that since Valencia had belonged to his see before the Muslim invasion it now should revert to him. The archbishop of Tarragona acted upon his understanding that the Treaty of Cazola, which had apportioned the reconquest of the Eastern Peninsula to Aragon / Catalonia, gave King James II also the right to reorganise its ecclesiastic administration.

Soldiers from Albarracín were very active in James' crusade. Their bishop was with them when they entered Valencia on September 28th 1238. Acting in the name of his superior and benefactor the archbishop of Toledo, he distributed indults to his men and celebrated a mass in what had once been the church of Saint Vincent. The archbishop of Tarragona entered Valencia through another break in the walls. He too handed out indults, then went to pray at the grave of saint Vincent. The next day he reconsecrated the Cathedral and appointed a local bishop. Tarragona had won the race to establish "de facto" ecclesiastic-administrative possession of Valencia.

The archbishop of Toledo lodged a complaint with pope Gregory XI, who appointed three judges to deal with the question. The Court met on neutral ground, in Tudela. The procurator for Toledo announced that he would introduce writs which would prove that Valencia had always belonged to his see. The judges sent delegates to several convents to copy the documents alluded to, mostly apocryphal lists of ecclesiastical divisions attributed to Pliny, Isidor, the emperor Constantine and the mythic king Wamba. The delegates copied, again and again, passages such as pseudo-Wamba's statement that "the bishopric of Denia extends *de Gaza usque Unitam*, or *de Gaza usque in Nitam*, or *de Gaza usque Unie*, or *de Goza usque Iunitam*, or *de Toga usque ad Iunitam* (see 178, 203, 239, 245, 247; the transmogrified names refer to Villajoyosa and the river Júcar!). Once the delegates were back in Court, many hours were wasted comparing the documents. (Pointing out, for instance, that

where one manuscript read *dōpni* another one had *domini*.) The Court *was* concerned about the authenticity of the texts used. But the monks they interrogated confused "authentic" with "old" —one friar called those texts *vetustissimi* because "they were already in the library when I entered this monastery seventy-two years ago"—, while the judges believed that a document can only be authentic if it has seals and leaden bulls attached. The team of lawyers from Tarragona, who claimed (seriously?) that the name "Valencia" mentioned in the documents refers to the hamlet of Valencia de Campos, must have been relieved when the judges disallowed all old lists of ecclesiastical divisions. *Their* strong point was the Treaty of Cazola from 1179, which had defined the Aragonese and Castilian spheres of influence after the Reconquest. They pointed out that James II and his people had given blood and money to win back Valencia, that they were now in possession of it and were doing much good there, having been fully accepted by the inhabitants (an interesting allusions to the people's preference, the *favor populi*).

When the three judges prepared to announce their verdict, it was already obvious that they were split in favor of Toledo. Tarragona's procurator made a preemptive move and announced that he was appealing to Rome since one judge was inadmissible, having been excommunicated for holding on to too many parishes. After the pro-Tarragona judge had rendered his opinion, Toledo's procurator also declared he would appeal to the pope.

Gregory XI charged Cardinal Fieschi with the final decision. The verdict of this famous lawyer was a masterpiece of *Realpolitik*. He cleared the archbishop of Toledo of the accusation made against him by the archbishop of Tarragona (accusation which is nowhere spelled out), but, because more than one year had elapsed since the appeal had been filed, he claimed that he had to wait for papal permission (which then never came) before deciding on Tarragona's request of "total restitution" (*in integrum*; probably an allusion to a petition by Tarragona to be granted also *proprietas*, that is intitlement to Valencia for historical reasons, in addition to "de facto" *possessio* by right of conquest).

The documents generated by this case should exist in triplicate, with copies in Rome, Toledo and Tarragona. But many have disappeared. Vicente Castell has to be thanked for having spent so much time and effort to track down all which have survived. His edition of the *Proceso* is a masterpiece of textual reconstruction. Basing himself on contemporary *ordines iudiciarii*, he indicates at every stage of the court case what legal documents we can assume had been made but are now lost. (The names of those stages are reprinted in the Table of Contents, which fills over one-hundred pages.) The *Proceso* becomes an ideal occasion for students of history and literature to familiarise themselves with medieval legal procedures in a real, important and fascinating case.

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CONVERSI, Daniele. *The Basques, the Catalans, and Spain: Alternative Routes to Nationalist Mobilization*. Reno: U of Nevada P, 1997. XX+312 pp.

This important study offers a comparative analysis of two of Europe's most important contemporary national movements, both of which happen to exist within the same state. The comparison is worthwhile, for the Basque and Catalan cases represent two rather different types of nationalist movement operating within the same geographical, historical, and institutional context. As Conversi demonstrates in early chapters on the history of Basque and Catalan nationalism, both sought to distance culturally distinct regions from the centralizing and homogenizing policies of Castile; both were severely repressed during the Franco period; and both emerged as important components of Spanish domestic politics during the transition period of the 1980s.

But there, Conversi notes, the similarities end. Catalan nationalism has normally had as its central unifying element, or "core value" in Conversi's terms, the maintenance and spread of Catalan-language use among both native Catalonians and more recent non-Catalan immigrants. The Basques, by contrast, developed a nationalist discourse based primarily on the distinct ethnic, or even "racial," nature of the autochthonous people of Euskadi. Where the Catalans, although represented by a variety of political parties and movements, were at most times relatively united in their political demands, the Basques have long been plagued by a virulent factionalism and a confrontational rhetoric that has been directed as much against rivals within the Basque camp as against the Spanish state. Most importantly, while violence has rarely been associated with the political side of Catalan nationalism, violence has become a disturbingly persistent feature of the Basque variety.

Why have these paths been so different? Conversi's argument is intriguing and reveals (along with his exhaustive reading of secondary sources) the author's debt to his mentor at the London School of Economics, Anthony Smith. Conversi presents an argument grounded in what might be called "bounded contingency" (these are my words), that is, an analysis that seeks to elucidate the interplay between sociological and ideational factors in the development of nationalist movements. Smith's key contribution to debates about the origins of nations has been that, contra those who think that they are merely the imaginings of nationalist poets and writers, nations in the modern sense of the term arose from pre-existing cultural communities, or "ethnies" in Smith's language. While modern nationalists of course did much to formalize as "national" cultures the existing folk traditions and other forms of solidarity in these communities, they were constrained by the raw material with which they worked. In other words, nationalists might make their own history, but they do not make it just as they please.

This reflexive relationship between culture and ideas is crucial to Conversi's argument, for he is primarily interested in accounting for why Basque and Catalan nationalism have taken such different forms, especially this century. The argument, in brief, is this: At the dawn of the age of nationalism, the nature of Basque and Catalan societies were remarkably distinct. Basque elites were few and divided, and the Basque language existed in a diglossic relationship with Castilian; Catalans, by contrast, had managed



to preserve their use of Catalan as a developed primary language. These patterns of language use and elite politics prompted nationalist leaders to adopt two rather different discourses about the nation: the Basque one based on a primordial notion of the Basques as a separate ethnic or racial category, and the Catalan variant that situated the essence of membership in the community in the ability to speak Catalan. These discourses in turn led to rather different attitudes toward non-Basque and non-Catalan immigrants. In the former case, since being Basque depended on possessing a set of inscrutable "racial" characteristics, Basque nationalists necessarily created an unbridgeable gap between themselves and non-Basques, both immigrants and the Spanish state. In the latter case, since non-native Catalan immigrants could easily learn Catalan (an effort for which there were considerable economic incentives), the Catalan nationalist movement managed to appeal to a far wider public, arguing for greater control over local culture and the local administration rather than pressing a timeless right to self-determination. It is principally the exclusivist orientation of Basque nationalism and the rather more inclusive vision promoted by the Catalans that, given the element of state repression of both movements before the 1980s, led to such violent outcomes in the former but not in the latter.

This book had its origins as a doctoral thesis, and some of the remnants of the dissertation are perhaps still noticeable. The text is sometimes repetitive, and the countless direct quotes from other authors diminishes Conversi's own voice. But these are quibbles with what is a genuinely insightful and well-researched comparative study. Conversi knows Spain, and he also knows the sociological, historical, and political science literature on nationalism. Students of west European politics, ethnicity and nationalism, and most importantly the politics of language will find this a remarkable and supremely useful book.

CHARLES KING  
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DURAN, Eulàlia, and Joan REQUESSENS. *Profecia i poder al Renaixement. Texts profètics catalans favorables a Ferran el Catòlic. Estudi i edició*. València: Edicions 314 (Eliseu Climent), 1997. 449 pp.

When Duran wrote her doctoral dissertation on *Les Germanies als Països Catalans*, she concentrated on socio-economic reasons behind the popular uprising in the region of Valencia in 1520. For years Duran continued researching the ideological currents which had led to that tragic rebellion. In this book—admirably well printed and presented by the publishing firm and bookstore 314—Duran and her colleague Joan Requesens look at how the prophetic movements of the fourteenth century described by Father Pou (see preceding review) were redirected in fifteenth century Valencia to support the new monarchy.

In their introduction, the authors show how changing historical circumstances required frequent reinterpretations of the old prophecy of the *vespertilio*, the hoped-for victorious opponent of the Antichrist who would

convert the infidels and open the millenium of peace, when he and his successors will rule together with the New David, the *pastor angelicus*, a saintly pope, until the Second Coming and the Last Judgment. The Germanic millenarian current saw the coming Universal Ruler in the Hohenstaufen Frederic II of Sicily. In the Crown of Aragon, which inherited that island, this ideology was combined with homegrown prophecies and applied, finally, to Ferdinand II. After the Reconquest of Granada in 1492, there was hope this man would now also subdue the Muslims in Africa, then the Turks, and all the other infidels, establishing the rule of the one and only true religion. This is why the pope granted him in 1496 the title "The Catholic." It was not too difficult for writers to show that all the old prophecies fit Ferdinand perfectly. He was short, he was the eleventh, he was twenty-one, he came from the West, and he had been hidden (like a bat, a "rat-pennat," a *vespertilio*, which only comes out at night to eat mosquitoes, that is Muslims). Most of these writings represent abject flattery, but they fall in line with the new political agenda, an early form of intolerant imperialism. Eiximenis' dream of perfecting the Catalan tradition of "pactism," a kind of constitutional monarchy, with self-rule of the people under a saintly pope, had been replaced by the myth that there had once been an united Hispanic Peninsula under the Goths, unity and uniformity the Castilian dynasty had the duty to reestablish. This new thinking found a fertile ground in Valencia, which during her "golden" fifteenth century detached itself ideologically and emotionally –and linguistically– from Catalonia, then in the throes of a civil war.

After their introduction, Duran and Requesens publish two major texts, each with introduction and footnotes. The first text is intitled *De la venguda de Antichrist* (73-133). Its begins with a statement by Joan Carbonell that he had done nothing but translate some old pages left by a certain "Johan Alamany de l'Orde del Sant Esperit." The editors wonder if he was not, in fact, the author. "Joan Alemany," "Hans from Germany", does indeed sound like 'Joe Doe.' I would also like to add that the *Venguda* has none of the characteristics of a fifteenth century translation. If there are no stylistic parallelisms with Carbonell's other book, the *Story of Joseph, spouse of Mary*, it is because most of this text is a prosification or an attempt to write in rhythmic prose.

The *Venguda* must have been written before 1490, because it is quoted in the second text edited here, Alonso de Jaén's *Espejo del mundo* (135-297). He probably was a converted Muslim, living in Valencia as a medical doctor. The (autograph?) manuscript of this book looks like "work in progress," drafts written between 1469 and 1490. Only the fourth and last part of the work is edited here. It is the part where Alonso shows that Ferdinand is the announced Universal Monarch and that he will fulfill the prophecies. What characterizes this text most are its prolonged animal allegories and the way most names, and even certain Latin quotations, are encoded by reading from right to left, syllable after syllable (e.g. "Belsay nado saceprin la" for 'la princesa dona Ysabel').

On pages 299-412 the authors transcribe six shorter texts. One, in Castilian, is probably by the same Alonso de Jaén, who might have offered these verses to Ferdinand II in 1472 in Barcelona. The Catalan lawyer Pere Azamar, who was expelled from Perpignan when it fell to the French in 1475, ingratiated himself with Ferdinand with a quick compilation of prophecies



translated into Spanish –and was rewarded with the post of Vice-Chancellor of Catalonia in 1479. The anonymous Catalan *Lucidari*, in verse, from about 1482, also presents Ferdinand as saviour of the Catalans. The famous surgeon and astrologuer Jeroni Torella, a converted Jew, showed in 1496 that the old vaticination *Surge, Vespertilio, surge!*, applies to Ferdinand II. The author, maybe consulted by the King, explains that the beginning of the fall of the Antechrist will follow shortly after certain planetary conjunctions in 1504 and 1504. The anonymous poem which begins “Despertar-s’ à l’ àguila,” and which continues, incomplete, in prose (or prosified verse), presents the conquest of Granada as a prophecy, and can be dated, therefor, from 1492.

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ESPRIU, Salvador. *Selected Poems*. Trans. Louis J. Rodrigues. Manchester: Carcanet Press, 1997. 145 pp.

Salvador Espriu is perhaps the one poet most responsible for helping contemporary Catalan poetry open like an almond blossom on the landscape of twentieth-century poetry. His work has attracted literally swarms of translators who have found, in the brightly-lit fields of his country, a mysterious, elusive nectar they feel compelled to bring home. In the English language alone, for example, the list of his translated poems (compiled in a special Catalan edition of *Metamorphoses*, April 1997) stretches out across eight tightly-spaced pages. There exist numerous versions of some of his most well-known poems, such as “Assaig de càntic en el temple” or poems “XLVI” and “XLVII” from *La pell de brau* (*The Bullsken*) and many individual poems appearing in many miscellaneous literary magazines. However, only a few of his individual books of poetry have been translated, such as *Cementiri de Sinera* (*Cemetery of Sinera*), *La pell de brau*, and *Mrs. Death*, and until this attractive new volume by Louis J. Rodrigues, there was only one collection of his selected poems in English, translated by Magda Bonin and published by Norton in 1989.

Espru’s poetry poses problems of comprehension by both the non-native and native speaker of Catalan. Put simply, he’s difficult. And perhaps this is one reason why few translators have been willing to tackle large amounts of his work. Translating Espriu can be an arduous task, one that Rodrigues has admirably undertaken. The personal symbolism, the complex syntax, the mythological allusions, the recurrent use of verb ellipsis to render more strongly a single thought—all these contribute to a very personal poetic world, a world to which readers must accommodate their own expectations of comprehension in order to come out of the experience with any sort of coherent idea. The act of translating requires a previous act of understanding the text well in the original in order to be able to render it in another language; therefore, the task of translating Espriu is also an attempt to understand the obscurity of his poetry.

Louis Rodrigues has selected one hundred poems from nine different



books starting with *Cementiri de Sinera* (1946), and finishing with *Setmana Santa* (*Holy Week*) (1971). The number of poems that he includes from each book is well balanced according to the length and importance of the collection. It seems logical that there are more poems from *Cementiri de Sinera*, *El caminant i el mur* (*The Walker and the Wall*), and *La pell de brau* than from *Mrs. Death* and *Setmana Santa*. The poems are preceded by a brief Preface, in which the translator states succinctly his goal as translator, and an Introduction that gives a more complete biographic portrayal of Salvador Espriu, introducing the English reader to the man as well as the writer.

Although the Preface and the Introduction are helpful, the reader might have hoped for a more in-depth explanation of the translator's criteria in selecting the poems as well as translating them, as can be found in the essay he wrote for the April issue of *Metamorphoses*. Perhaps Rodrigues purposely chose to leave this out of his introductory material to let the translations speak for themselves, though in a difficult poet like Espriu it is almost necessary to comment on the criteria followed and the choices made in the process of translating his poetry. The strength of the book's layout, however, serves somehow to compensate for the explanatory brevity of the Preface: the poems are bilingually arranged on opposing pages carefully set so that the reader can follow the original and the translation easily. The respect that this arrangement shows for Espriu's text reflects Rodrigues' attitude towards his task as translator which he clarifies in his Preface: "A translation must endeavour to reflect its original as closely as possible since it is not really an independent act of creation but is rather one of re-creation very much dependent upon its source for its inspiration and ultimate validity."

In the essay from *Metamorphoses* to which I have referred, Louis Rodrigues states that in order to understand the allusions that fill Espriu's poetry the translator has to know the man as well as the poet, and for this purpose, Rodrigues seems to know well the geographical area that constitutes the recurrent landscape in Espriu's poetry, Arenys de Mar, a small town by the Mediterranean Sea, as well as Espriu's knowledge of mythology, egyptology, the Bible, and the traditions of Judaism.

In the hundred poems that Rodrigues translates he has for the most part succeeded in meeting the challenge of transposing into poetic English the peculiar and difficult devices of Espriu's poetry, such as maintaining alliteration (especially of the sound "S"), and rendering his particular abstract symbolism. Rodrigues has attempted to keep alliteration when possible within the same line or somewhere else in the poem. Poem XXIII from *Cementiri de Sinera* is a good example:

Mentre s'apaga  
la llum d'abril i cessen  
les filles de cançó,  
en un crepuscle immòbil  
he caminat estances  
de la casa perduda

While April's light  
is doused and song's  
daughters cease,  
in a still dusk,  
I've walked the rooms  
of the lost house.

From a Romance syllabic language such as Catalan, rhymes are the most difficult thing to translate into English verse, which follows a stress pattern.

Rodrigues has tried to keep some of the rhymes as in "XX" ("Felt in the Style of Salvador Espriu") from *El caminant i el mur*, but Espriu uses very often assonant rhymes that are almost impossible to translate into English while keeping the meaning of the Catalan words. In several poems Rodrigues has successfully converted the heptasyllabic lines to a three-stress pattern line which conveys the rhythm of the original poem very effectively, as in "XXI" from *Cementiri de Sinera*.

Other characteristics of Espriu's style that Rodrigues has not consistently kept are the ellipsis of the verb, change of tenses from present to past, and the consistent use of hyperbaton (inverted word order) in the syntax. The first and second could be rendered in English leaving the ambiguity that they offer in the original, since Espriu consciously uses two tenses side by side, and omits the verb to create a stronger effect of an idea or thought. We understand, however, the translator's decision not to keep the inversion of subject and verb order since it is more difficult to accommodate hyperbaton to the less flexible syntactical order of English, as in "Cançó del triomf de la nit" ("Song of Triumphant Night") from *El caminant i el mur*:

|                          |                      |
|--------------------------|----------------------|
| On l'or acaba            | Night unfurled flags |
| tan lentament, banderes, | where the gold       |
| nit enlairada.           | so slowly ends.      |

The lexical choices to translate some of the most frequently used words in Espriu's poems are consistent, as in "canticle" for "cantic" and "song" for "cant," and "light" for "claror." For the word "camí" though, Rodrigues uses "trek," "road," or "path" throughout the selection, depending on the context or the rhyme. The right choice of vocabulary is perhaps the strongest quality of these translations in which Rodrigues, a lexicographer, excels.

Rodrigues has rendered successfully some very difficult poems: "XXII" from *Cementiri de Sinera*, "Dansa grotesca de la mort" ("Death's Grotesque Dance") from *Cançons d'Ariadna* ("Songs of Ariadne"), "Prometeu" ("Prometheus") from *Les hores* (*The Hours*) and poem "VII" from *La pell de brau*, all capture the spirit, the rhythm, and even the ambiguities of the originals. Others, though, include lines that seem to lack polish and suffer from having been kept too literal, as in "El curs de la vida" ("The Course of Life") from *El caminant i el mur* and poems "XXXII" and "XL" from *Setmana Santa*. In other poems the translator has misunderstood some lines, perhaps due to the complexity of the syntax which might confuse non-native readers, as in the last two lines from poem "XXVIII" from *La pell de brau*:

|   |
|---|
| Avui l'esguardaran adormida i perfecta          |
| la teva nit i els ulls, poble del vell amor.    |
| Today they'll consider your night and your eyes |
| asleep and perfect, people of the old love.     |

Here the subject is "La nit i els ulls," and the direct object that the "I" of "l'esguardaran" refers to is "Sepharad," which is mentioned in the previous stanza. The difficulty of the sentence resides in the Catalan use of the apostrophe instead of the full form of the feminine direct object "la," as well



as Espriu's preference inverting the traditional order of subject and verb. Once these two aspects have been identified, a closer rendering to the original would be the following: "Today your night and your eyes will watch it / asleep and perfect, people of the old love."

Despite these objections, the book as a whole must stand on its strengths, and as noted, *Selected Poems* has many. Louis J. Rodrigues manages in most of these translations to reproduce successfully Espriu's "peculiarly fluent rhythms," which, as he says in the Preface, is an "arduous task." Perhaps the flavor of Espriu's lines will now reach an even wider audience, and for this we should all be grateful.

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MARTÍN PASCUAL, Llúcia. *La tradició animalística en la literatura catalana medieval*. Alacant: Generalitat Valenciana. Conselleria de Cultura, Educació i Ciència / Institut de Cultura «Juan Gil-Albert» / Diputació Provincial d'Alacant, 1996. 304 pp.

Llúcia Martín Pascual's study began as a doctoral thesis presented at the Universitat d'Alacant in 1994. The title reflects only in part the contents of the book since the author analyses not only the "tradició animalística" related to the bestiary that we might expect to find but also the more sporadic use of animal imagery and other kinds of references to animals in medieval Catalan literature that do not derive from a specific tradition. The author draws on a wide range of canonic texts: poetry up to Pere Serafi, *Fèlix*, *Llibre d'Amic i Amat* and *Blanquerna* among Lullian works, the edited parts of Eiximenis, the Catalan sermons of St. Vicent Ferrer, Turmeda's *Disputa de l'Ase*, *L'Espill*, *Tirant*, *Curial*, and *Història de Jacob Xalabín*. The book contains an Index of all the animal references discussed and an extensive bibliography.

The study of the imagery in medieval Catalan literature is preceded by a brief discussion of one of the main currents of this imagery, namely the symbolical and didactic representation of animals in the Greek *Physiologos* and the Latin versions of the *Physiologus*, as well as works like Isidor's *Etimologiae*, works which are important sources for the later European bestiaries. With the same aim of setting a broad context for her analyses of texts, the author also studies the relationship between the Tuscan bestiary and the two versions of the Catalan bestiary. She stresses that all these texts represent only part of the tradition behind the Catalan works she is studying, and that her aims are not those of identifying precise sources, something which would have meant, as she points out, scouring Patristic literature and medieval encyclopedias.

The section of the book concerning works in verse is divided into two parts: firstly, those examples of animal imagery which follow more or less closely the characteristics described in the *Physiologus*, and secondly those which fall outside this tradition. In both cases there is comparison with other poetic traditions. The conclusions of the author on page 112 reflect her general

tendency to define the use of animal imagery by relating it to Troubadour practice and the didactic tradition of the *Physiologus* and the Bestiary: "La intenció dels poetes és augmentar la part ornamental de les composicions i aprofitar, al mateix temps, totes les recurrències animals per donar un sentit didàctic subjacent aplicat a la casuística amorosa." These suppositions seem serviceable enough for many of the poets studied, but are of little use in the case of someone like Ausiàs March—one of the main users of animal imagery—and Corella. It would not have been at all irrelevant to have undertaken a more searching analysis of the way these poets use imagery, especially when, in the case of March at least, the subject has been extensively studied.

Section 3, where didactic and doctrinal works are analysed, is enriched by the author's skills as an Arabist when she deals with Llull and Turmeda. There are some interesting pages on the relationship between the *Llibre de les bèsties* and the *Kalilah* (or its Castilian translation), with a sample from the *Kalilah* translated by the author. Also, on pages 201–205 there is a reevaluation of the relationship between the *Disputa de l'Ase* and the Arabic *Risala*, followed by a study of the parallels between Eastern and Western sources in five of the *proves* presented in Turmeda's book. As far as the other works of Llull selected for study are concerned, the author notes that he uses animal examples in an unusual way which evidently goes some way beyond the symbolic and didactic functions apparent in the *Physiologus* tradition.

If, as Martín Pascual says, "en Llull, els exemples no tenen una funció il·lustrativa tan evident com en els autors anteriors," it is arguably because the *exemplum* in itself is of a functional complexity that perhaps has not yet been fully explained either on a theoretical level or in relation to specific works like *El conde Lucanor* or Llull. It is also in relation to Llull that one might begin to wonder whether animal imagery generally was deemed, by some authors and readers at least, to have a special probative quality by virtue of the fact that, as Llull himself sustained, the Ladder of Creation and the elemental relationships between its different parts, made it possible to argue *per analogiam* from one level to another. The "reality" of the animal world as it was understood by an age in which empirical knowledge of wild animals was practically non-existent, was perhaps yet more proof of a further dimension of reality enciphered in the sublunar world. An underlying dimension of this kind would lend greater probative power to the didactic and moral uses of the images and would inevitably make us doubt very seriously the validity of the supposition that some images, especially in poetry, are "ornamental."

*La tradició animalística* is a very useful and wide-ranging study which will be an essential point of reference for future studies of the question of animal imagery in medieval Catalan literature—future studies which, as the author herself suggests, will need to include a comparison of the Eastern and Western traditions and the extension of the subject to embrace a wider range of medieval Hispanic texts.

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MARTÍNEZ ROMERO, Tomàs. *L.A. Sèneca, "Tragèdies." Edició crítica.* Vols. 14-15. Els Nostres Clàssics. Col. B. Barcelona: Editorial Barcino, 1995. 571 pp.

Every student of medieval Catalan literature is familiar with the series "Els Nostres Clàssics." Inspired by the "Classiques français du Moyen Age," the series' founder, Josep Maria de Casacuberta, first printed ninety-nine volumes in small format before changing to a larger size. Parallel to this "Col·lecció A" of the ENC, Casacuberta also published a few vols in the quarto sized "Col·lecció B." Now that prof. Amadeu Soberanas is in charge of the ENC, "Col·lecció B" is taking on expanded functions. Volumes appear more frequently, post-medieval literature is admitted (e.g. the *Entremesos mallorquins* edited by A. Serrà in vol. 12, from 1995); extensive texts can be printed, with substantial introductions, in less volumes than would be needed in the "Col·lecció A" (e.g. Jordi Bruguera's meticulous edition and study of the *Llibre dels fets del rei En Jaume* in vols. 10-11, from 1991). And now we have a complete, fully annotated and well introduced critical edition of all preserved Old-Catalan translations of Seneca's *Tragedies* in two splendid volumes.

Tomàs Martínez, professor at the University Jaume I in Castelló, started working on the *Tragèdies* several years ago as a doctoral project; or rather, he studied Seneca in Catalan in general, which makes it possible for him to announce also an edition of the *Epistoles a Lucili*. His excellent background in Classics (he is the author of a *Diccionari de Mitologia*, his solid grounding in manuscript studies and ecdotics, and his patience and meticulousness (put to a cruel test in the fifty dense pages of critical apparatus, 467-511), all come together in this impressive piece of work, which sets new standards for editing medieval translations of Latin texts which include commentaries.

In the *Introducció* (7-101) Martínez surveys at first Seneca's influence on medieval Catalan literature, then enters into details about the translation(s) of the *Tragedies*. Eight plays survive, in a total of six manuscripts (description and *stemma* 70-97). Martínez assumes (37) that there was once also a ninth, the *Octavia*, because it exists in Old-Spanish in a manuscript where the Catalan version of the other eight tragedies are translated into Spanish. Traditional scholarship considers Antoni de Vilaragut "senior" the translator, but Martínez reopens the question, showing that the style we observe in certain four plays is so different from the one used in the other three (with the eighth somewhat in between) that we have to assume two if not three translators. All make extensive use of the Latin commentary written by Nicolas Trevet (whose introductory plot-outlines of all ten *Tragedies* have also been translated) but to different degrees. Martínez distinguishes, therefore, the "tragèdies comentades" from the "tragèdies traduïdes." In his *Anàlisi de la traducció* (37-70) he studies the translators' degree of literalness, their style, their additions and their mistakes.

The great novelty in Martínez' edition is that he prints Seneca's words in regular type, but translations of Trevet's lexical comments and grammatical notes in italics. A clear separation, of course, is rarely easy to achieve, and it would complicate the presentation too much if one wanted to show also minor influences from the commentary. One example: Seneca writes *locum*, Trevet glosses with *id est opportunitatem*, and the translator combines both: *opportunitat e loch*, 126. Martínez' method offers an excellent exercise to train

one's eye to see in medieval translations what a commentator (or the translator himself) had added to the original.

One example from the beginning of *Hercules furens*. Seneca writes:

...locumque caelo pulsa pelicibus dedi; ... Nec ipse tantum Bacchus aut Bacchi parens adiere superos: ne qua pars probro vacet, mundus puellae sarta Cnosicae gerit.

In Catalan we read: "Yo, Juno, ...doní loch en lo cel a les concubines de Júpiter..." *E posa VII exemples de VII concubines. E primerament...* (Follows, in place of Seneca's ten lines of short allusions to Juno's rivals, Trevet's mini-biographies of them in sixty lines.) *E diu que no solament Baquo e sa mare anaren estel·lificats als déus sobirans ne alguna part del cel vagàs, sopleix e vol dir en vituperi e vergonya; quasi qui diga que tot lo cel és ple de peccats e de adulteri de Júpiter. E encara, que la colpa de Baquo occupa lo cel ab la sua corona—de plural usa per singular—, de Adriana, "citella Gostiata," ço és a dir de Creta, car "Gostia" vol dir "Creta"...*

In a footnote Martínez transcribes Trevet's gloss "*puelle Gnosice, id est Cretensis, scilicet Adriagnes, quia Gnosia idem quod Creta.*" In a first *index onomàstic* (539-548) he tells us that Adriana is Ariadna, and in a second *index* (549-563) we find out in which lines of all plays Ariadna, however spelled, is mentioned. Finally, in the Glossary (565-570), *estel·lificar* is explained as "convertir en estel," with two references (but, to my regret, no transcription of the Latin word in Seneca or in Trevet it translates).

It shows on every page of this book that Martínez has put an admirable amount of work into this edition. The results justify the effort. He and his exacting copy-editor, Amadeu Soberanas, have to be congratulated and thanked. If, in order to demonstrate the high standards expected from reviewers in the "Catalan Review," I must criticize something, I would find fault with Martínez not having regularized the use of *c* and *ç*, which would have avoided irritating forms like *co és*, *per co*, *acò*, etc., and the need for footnotes after words like *terça*, *forçar*, *lançar*, *vencut*, *venjança* saying nothing but "Read *terça*, *forçar*, *lançar*, *vencut*, *venjança*, etc." A minor point, which does not detract much from the enjoyment every philologist and humanist will get when reading Tomàs Martínez edition of Seneca's *Tragèdies*.

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PERUJO MELGAR, Joan. *La coherència estructural del "Tirant lo Blanch."* Textos universitaris. València: Institut de Cultura «Juan Gil-Albert» / Generalitat Valenciana, 1995. 287 pp.

"*Memòries de llicenciatura*" are rarely published. That Joan Perujo's did find its way into print speaks highly of the training he received under Professor Alemany at the University of Alacant, of his talent and eagerness, and of the two meritorious funding institutions.



The goal of Perujo's project was to "establish clearly if there is a cohesive narrative project in the *Tirant* or if it is nothing more than an incoherent narration" (231). The method used is the semiological structuralism of the Propp-Todorov-Greimas school, with which Perujo familiarized himself through Roland Barthes' and Claude Bremond's model studies published in Barthes' anthology translated into Spanish under the title *Análisis estructural del relato*.

Perujo first explains the key concepts used in an "Inventory of Narrative Functions," functions which can be of a distributional nature (cardinal nuclei and catalytic or complementary units), or else are integrative (of the indicative or informative kind). In the main part of his book (37-190), he takes his readers through all of the *Tirant*, grouping the narrative nuclei into sequences, often helping us visualize macrostructures with morphosyntactic flow-charts. Everyone familiar with the *Tirant* will enjoy this part of the book, since it is basically a well structured plot-outline, separating the main elements from complementary units. Some theory-induced claims might surprise, for instance the statement that after chap. 98, after *Tirant's* return to Brittany, "la narració només pot continuar en el sentit d'un procés de degradació" (95). Some thematic groupings into macrosequences are not totally convincing. *Tirant's* progress in love, for instance, is divided into four sequences, "(l'enamorat) fenyedor / pregador / entenedor / drutz," which by itself is quite interesting, but can not be justified by the structuralist method alone. That method, on the other hand, is abused by Perujo when he invents a super-macrostructure, where the whole dramatic chain of events from the moment *Tirant* thought his bride had sex with the gardener to when he was shipwrecked in Africa disappears between the cracks. Strictly separating *Tirant's* military/political life from his love-life, Perujo tries to achieve his main objective, that is, to show that there is no "fourth part" in the novel, which some people might be tempted to identify with the "fourth part" mentioned in the colophone of the 1490 edition as having been added by a second author.

To prove that there was only one mind at work behind the *Tirant* is also the purpose of the second chapter of Perujo's thesis. He offers dozens of examples of how the novel's author reinforced his masterplan by recapitulating narrative elements of previous chapters (193-198), by anticipating future events in the novel through dreams, prophecies, and announcements (198-213) and by elaborating parallelisms or contrasts between events (213-215). Perujo then adds seven pages to explain away what he calls "Mínimes incoherències del relat" (221-226). In the book's final part he attempts to show that Martorell was the one and only author of the *Tirant* by eliminating, for one reason or another, a whole dozen of opposing opinions (229-269).

Perujo's is the first monograph supporting Martí de Riquer's hypothesis, announced in 1990, that *Tirant* is by Martorell alone. But many questions remain. That a book of fiction from 1460-1464, stating to be a translation, written by a writer long dead and forgotten, is printed in 1490 without changes, is difficult to believe. More research is needed. It is to be hoped that literary scholars from all over the world will participate in this discussion, especially those who are familiar with novels which are stylistically, thematically or structurally incoherent, but have undoubtedly been penned by single authors, or which are well-structured and coherent even though they

were written by two authors. Perujo's book makes fascinating reading, but it is only the first of many possible studies about the many still unsolved questions about the genesis and pre-print history of what Cervantes called "el mejor libro del mundo."

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PHILIPP-SATTEL, Sabine. *Parlar bellament en vulgar. Die Anfänge der katalanischen Schriftkultur im Mittelalter*. ScriptOralia 92. Tübingen: Gunter Narr Verlag, 1996. 150 pp.

Sabine Philipp (nee Sattel) was fortunate in being able to write her doctoral dissertation while being a member of the research team at the University of Freiburg which studies the historical and socio-cultural background which has led people to abandon Latin in favor of a regional Romance language. I assume that she was given the task to discover out how this had happened in Catalonia. Joining a well established team made it possible for her to find conceptional and methodological inspiration in the work of fellow researchers (for example Maria Selig's major study on *Die Genese der altokzitanischen Schriftkultur*, Freiburg 1995, and Barbara Frank's observations on the transmission of certain types of Latin texts of importance to early Romance writings, *Die Textgestalt als Zeichen*, Tübingen 1994). It also released her of the obligation to explain and justify the theoretical assumptions underlying the ongoing team-project, and of showing how the results of her sub-project fit into the yet unknown overall picture. The disadvantage of writing a dissertation as part of a wider research project is that some readers might be left wondering if the publication of the 'partial' thesis outside the final 'global' syn-thesis is justified. It is my impression that Catalan readers, for which very little in this book is news, would be more interested in learning how what had happened in their own language compares with the situation in the other Romance languages. But German readers will be able to find in this book a usefull survey of the many circumstances which led people in tenth to twelfth-century Catalonia to put something in writing in the first place, helping them decide what form and language to use. Here are a few points worth repeating:

The translation of the *Homilies d'Organyà* from about 1200 should be seen as reaction to the spread of the Albigensian heresy. There was a need for models of sermons in the vernacular. Translations and adaptations of proverbial wise sayings were used in the teaching of reading and writing to princes and sons of noblemen. The rapid territorial expansion of the kingdom led to situations where citizens without knowledge of Latin were given administrative and legal responsibilities. Latin was unknown even to top military leaders (e.g. of the Order of the Temple). There was therefore a need for translations of laws and key documents guaranteeing possessions and privileges. Merchants, on the other hand, kept on using in their writings a kind of "business Latin." Historiography has its roots in convents, where monks, at first, limited themselves to lists of kings, counts and abbots. The author

studies specially well the importance of Santa Maria de Ripoll (origin of the *Brevis historia* and the *Gesta comitum barcinonensium*, the later in two Latin versions and a Catalan translation), and shows how these texts are transcribed in codices which transmit also documents which prove the rights and possessions granted the convent. The destruction of archives during the invasion of the "Sarracenes" was mentioned in many a text as explanation why no written proof for certain claims could be shown. The date of 985, when the Christian defender of Barcelona waited in vain for help from his Frankish overlord, was at first used in this context, but later, remembering that count Borrell II refused in 992 obedience to the Capetian king Hugh, this date became the "birthday" of Catalonia. The *Gesta comitum barcinonensium* was used by Desclot as introduction to his Catalan *Crònica* (written in tow stages), which takes "history" out of the convents and turns it into "literature" for the aristocracy.

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POU Y MARTÍ, José, OFM. *Visionarios, beguinos y fraticelos catalanes (siglos XIII-XV)*. Vic, 1930. Rpt. of *Archivo Ibero-Americano*, 1919-1926. Two new rpts.: Introd. Juana Mary Arcelus Ulibarrena. Madrid: Colegio Cardenal Cisneros, 1991; Preliminary study by Albert Hauf. Alicante: Diputación Provincial, 1996.

Father Pou (1882-1961), a professor of history in Rome most of his life, knew how to combine his interest in Catalan culture and the possibility of doing research in the Vatican Archives. This allowed him to write thirteen fascinating articles on people involved in unorthodox medieval spiritual movements. He published them first in the Franciscan journal *Archivo Ibero-Americano*, of which he was a founding editor, and then as a book in Vic 1930. I find it just as difficult to explain why this inspiring work was left so long out of print, than why we now are offered *two* reprints of it. Both, it seems, are based on electronic scanning, with new pagination and layout. Typographical errors have not been corrected (fn. 16, for example, still reads, in both reprints, *in des 13 Jabrhunderts*). The old index, voluminous but unsatisfactory, has not been improved much, certainly not in the Madrid reprint. Whoever was in charge of it did little more than gather names; but it is of little use, for instance, to list *Africa, Asia, Marocco, Italy, Germany, France* if the passage referred to is nothing but a prophecy that all those places will fall to the Antichrist. (The text also refers to Rome, which, however, is not indexed because the author wrote "the Eternal City.")

Both reprints add value to Pou's book thanks to their lengthy introductions. The Madrid volume opens with a bio-bibliography of Father Pou (XV-XIX) and an introduction by Juana Mary Arcelus (XXI-CVI, with appendices), while the reprint from Alicante offers a preliminary study by Albert Hauf (9-112). Arcelus, commissioned by the editors of the *Archivo Ibero-Americano* to bring the book being reprinted "up-to-date," decided instead to



write a paper on the transmission of Joachim of Fiore's prophecy of the *duo viri*, a topic only indirectly related to Pou's field. Hauf does a better job at introducing the reader to medieval spiritual fringe movements studied by Pou. In a popularizing style he transcribes at first extracts of old texts where hermits, Beghards, *fraticelli*, Beguines and related fringe groups are criticized. Then he presents recent publications concerning Joachimism, especially in Catalonia. An interesting new line of research is the influence the Abbot's prophecies exerted on Franciscan missionaries in the New World. (Eiximenis might have played a role, but not as transmitter of Joachimism; see J. I. Saranyana and A. De Zabala, *Joaquín de Fiore y América*, Pamplona 1992.)

Pou arranged his thirteen articles in chronological order. After introducing the spiritual currents adhered to by the persons he is describing, Pou studies in chap. 2 the lay doctor and mystic Arnau de Vilanova and his relationship with Frederic of Sicily (about 90 pages). In chaps. 3, 4 and 5 he looks at Beguines in Mallorca, the Roussillon, and four other places (over 100 pages). In chap. 6 he deals with Catalan Franciscans who participated in the dispute about the poverty of Christ held in Avignon in 1322 (30 pages), then presents in chaps. 7 and 8 five *fraticelli* from Catalan speaking regions, and in chap. 9 the Provençal visionary John of Rocatalhada (about 80 pages). Chap. 10 is dedicated to Prince Peter of Aragon, who, after having been married, joined the Franciscan Order (100 pages, with an edition of an official report about his *Revelation* from 1379). Chaps. 11-13 deal with Francesc Eiximenis, Joan Eixemeno and Anselm Turmeda (nearly 100 pages).

Both reprints of Pou's *Visionarios, beguinos y fraticelos catalanes* are most welcome. They can still be used as background—or inspiration—for a wide variety of research, as can be seen in Duran's and Requesens' recent book on *Profecia i poder al Renaixement*, reviewed elsewhere in this journal.

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ZANETTA, María A. *La pintura y la prosa de Santiago Rusiñol: un estudio comparativo*. Valladolid: Siglo diecinueve, 1997. 114 pp.

Santiago Rusiñol had through his life and his creativity an important defining role in Catalan modern culture. He was a painter, a writer, a humorist, a social critic, a collector of art and artifacts, a promoter of younger artists and writers. Contradictions abound in his life and his artistic creations: he was a product of the Catalan bourgeoisie yet its more constant critic, a promoter of new styles in art and literature and at the same time an admirer of Medieval sensitivity and art forms. He felt attracted by humble Catalan courtyards as well as by the Parisian boulevards as seen through the eyes of the Impressionist school. A Bohemian, and a restless traveller, he ended his life in a small palace-museum he built for himself facing the Sitges beaches and the Mediterranean sea. His "Cau Ferrat," his private museum, is visited nowadays by hordes of foreign tourists most of whom do not understand that through his art and his collection of handicrafts Rusiñol was making a powerful

statement and trying to define the uniqueness of the Catalan temperament, personality, and creative strenght.

If irony and common sense can be said to be the hallmarks of Catalan culture, there can be no doubt that Rusiñol was the quintessential Catalan of his time, and perhaps of all times. Yet there is more: as an intellectual and an artist his mind was much more sophisticated and ambiguous than it would appear at first glance. His aesthetic credo combined realism, impressionism, and a vision akin to Ruskin's and the English Pre-raphaelites, which propelled him towards a multi-faceted, expansive artistic viewpoint. His activity in the *Quatre Gats* group is a conscious effort to exalt and define modern Catalan culture, an effort addressed not so much to the élites but to the middle class and the masses. Yet during his last years he seems to retreat into a small world of his own, a walled Platonic garden where beauty is the only reality; he isolates himself more and more from everyday life. Such a complex and contradictory existence calls for a critical interpretation. Yet a critical approach was bound to be incomplete and unsatisfactory unless the two main outlets of his creativity, art and literature, were placed face to face and connected, contrasted, compared. This is the goal of Maria Zanetta's book, and she succeeds thoroughly in reaching it.

Literary criticism is as old as Aristotle and the ancient Greeks; art criticism is more recent, and the systematic comparison of art and literature, hinted at by the Romans ("ut pictura poesis"), is more recent still. Zanetta displays in this book a remarkable erudition on this rather technical subject. Her theoretical approach, as seen in her bibliography and above all in chapters II and III, in which she deals with the Naturalist-Decadent period and the Symbolic-Aesthetic period in Rusiñol's career, is thorough and consistently useful. Perhaps the highlight of her study can be found in her analysis of Rusiñol's art in his paintings of gardens as compared to his poetic prose, *Oracions*, published in 1897. Art and poetry are for Rusiñol, during his last period, a return to Paradise, a place of perfect harmony where time, ugliness, death, have been abolished, where contemplation leads to a serene acceptance of absolute values. Everyday life becomes spiritualized, art becomes a religion, and artists and poets become the only priests and prophets worthy of guiding mankind towards the future.

Zanetta's monograph is a valuable approach to Rusiñol's life and work, as well as a good source of theoretical principles connecting literature and the visual arts. Both her bibliography and the illustrations of Rusiñol's paintings included as an appendix are useful and help us to place Rusiñol in the mainstream of creativity at the end of the 19th century: much of what she states about Rusiñol can help us understand the art of Valle-Inclán, Gabriele d'Annunzio, Marcel Proust, Thomas Mann, Rilke, Oscar Wilde, among others. For all of them art and literature were the only sources of truth and beauty that made human life bearable and rewarding.

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